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TRAIN OF THOUGHT

A Thesis

Presented to

The Faculty of the Department of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Annick Danielle Crawford

August 2004

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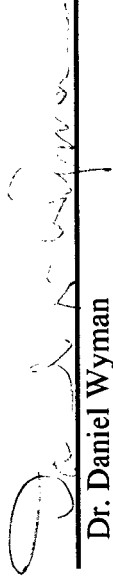
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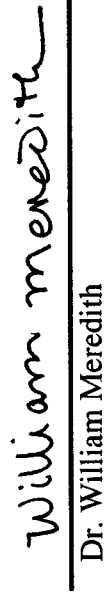
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ABSTRACT

TRAIN OF THOUGHT

By Annick Danielle Crawford

This thesis was created for the Landini Dance Company. The piece has been created for an intermediate ensemble consisting of flute, clarinet in Bb, vibraphone, and cello. *Train of Thought* represents a moment in the unspoken conscious mind. Motivic variations represent thoughts that develop from an initial thought. Each new motive encountered in the work represents either a refined version of the original thought or a completely new idea in and of itself. The structure of the work is based on a series of variations and transitions between primary motives. Each motive is based on either the interval of a second or third. Alterations in rhythm, tempo, dynamics, articulations, and key create the many variations of each motive. The piece ends with a total deconstruction of the original central motives.

TRAIN OF THOUGHT

INTRODUCTION

This thesis was inspired by an article written by Kyle Gann titled, “A Forest from the Seeds of Minimalism: An Essay on Postminimal and Totalist Music.” Gann discusses the beginnings of minimalism in music, post-minimalism, and a new genre he refers to as “Totalism.” He describes minimalism as an “energizing electric shock” to students trapped in the academic music of the 1960’s.

The music schools, the established composers, had been telling youngsters that music, to be valid, should be complex, dissonant, difficult to understand. Throughout the ‘60’s the world of musical composition had been hermetically cut off, by its own choice, from the rest of society....And what gradually dawned on the young composers was the bald-faced truth that, contrary to what their elders had told them, music was not like stomach medicine: it did not have to taste awful to be food for you.¹

This piece explores the idea that academic music does “not have to taste awful to be food for you.” The music is appealing to lay audiences, yet also provides enough underlying complexity to intrigue sophisticated musicians. More over, *Train of Thought* is intended to be approachable and motivating for choreographers. Consonance, tonality, rhythm, instrumental skill, and choreographic adaptability were key factors in this thesis.

¹ Gann, K. (1998). Written for the program of a 1998 Minimalism Festival of the Berliner Gesellschaft für Neue Musik [Electronic version]. <http://home.earthlink.net/~kgann/postminimalism.html>

This piece was created for dancers from the Landini Dance Company of San Francisco. There are several dance elements needed in order to function for choreography: repetition, balance, contrast, emphasis, and variety. Each motive has been developed to inspire movement. Every variation and repetition has been created for the purpose of dance.

It is important not to lose musical integrity when writing for dance. Stravinsky's *Petrouchka* maintains a sense of absolute music apart from dance, yet the music suggests a total integration of the element of movement that fits the nature of dance. Balance and contrast are key factors in achieving this goal. Melodic, harmonic, and orchestral techniques enable the music to stand on its own as well as inspire movement.

In *Train of Thought*, measure 177, the clarinet and cello have a "balanced" duet. Two dancers will mirror one another or dance in unison at this point. Later, during the solo passage at measure 190, one dancer will solo. Contrast is demonstrated throughout the piece through the textural variety of contrapuntal passages and variations.

One key element necessary to focus a work for dance is emphasis. Emphasis is formed by musical events, which in turn cue movement. These musical events are demonstrated through a variety of musical accents, pauses, dynamic alterations, and intervallic leaps.

Form flexibility is a key component for choreography. Any specific passage can be eliminated from the piece or relocated with ease. This style of writing creates a middle ground for the choreographer and composer to compromise length, style, and mood. The form created by *Train of Thought*, A¹, A², A³, is consistent with the needs of the choreographer. Each section is

comprised of up to eight variations of the original motive presented. Due to the limitations of this form, underlying complexities are created through orchestration, dynamics, articulation, rhythm, and counterpoint.

The title of the piece, *Train of Thought*, suggests the idea of constant motion. The motion is derived from the subconscious and conscious unspoken mind while processing an idea. The musical devices used to represent this physiological process are rhythm, repetition, and variation. Steve Reich's *Variations for Winds, Strings and Keyboards* uses simple motivic ideas that repeat obsessively until the end of the piece. I have incorporated this simplicity and obsessive repetition into a set of three main motives. Each motive is based on the interval of a second and third. I have used these simple motives to represent the formation of ideas that are constantly being processed in a "train of thought."

The opening ostinato emphasizes this idea of constant motion. There are periods where the ostinato drops out to transition to a new idea. Inevitably, one of the instruments returns to a repeating rhythm underneath a new idea. The new motive then begins its process of repetition through variation. When the mind wanders, thoughts often are incomplete and never come to full fruition. The variations represent the concept that every thought that wanders through the mind is either rejected or processed.

Another aspect of rhythm that varies the movement throughout the piece is the use of syncopation and agogic accents. (Mm. 229-237) This creates a level of ambiguity within each section. Accent displacements and inconsistencies in melodic form create a sense of infinite motion.

John Adams' *Clouds of Forgetting*. *Clouds of Unknowing* inspired the slow reflective section beginning in measure 177 in *Train of Thought*. This passage highlights the Bb Clarinet's chalumeau register while paired with the cello. This section maintains the simple motivic structure of the piece yet explores an entirely new tone color and tempo. The chalumeau passage is then followed by a new color with the high register flute solo. (Mm. 190) This solo repeats with the added harmonies of the ensemble and inevitably gets carried back into a gentle repetitious rhythm.

Train of Thought is scheduled to be performed in the fall of 2004. The work may be altered to suit the needs of the choreographer.

TRAIN OF THOUGHT

Annick Crawford

Flute

Claimet in B \flat

medium mallets

Vibraphone

Violoncello

$J. = 95$

6

mf

6

mf \rightarrow *p sim.*

Fl. 10 14 18

Cl. 10 14 18

Vib. 10 14 18

Vcl. 10 14 18

mp *mf* *f*

mp *mf* *f*

mp *mf* *p*

p *mf* *p sim.*

Musical score for measures 22-26 of "The Swan" from Swan Lake. The score is arranged in four systems, each with two staves. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vib.), and Viola (Vcl.).

- Measure 22:**
 - Flute: Rest.
 - Clarinet: Rest.
 - Violin: Rest.
 - Viola: Rest.
- Measure 23:**
 - Flute: Rest.
 - Clarinet: Rest.
 - Violin: Rest.
 - Viola: Rest.
- Measure 24:**
 - Flute: Rest.
 - Clarinet: Rest.
 - Violin: Rest.
 - Viola: Rest.
- Measure 25:**
 - Flute: Rest.
 - Clarinet: Rest.
 - Violin: Rest.
 - Viola: Rest.
- Measure 26:**
 - Flute: Rest.
 - Clarinet: Rest.
 - Violin: Rest.
 - Viola: Rest.

The score includes dynamic markings (*mf*, *f*) and articulation marks (accents, slurs) for the instruments. The Flute and Clarinet parts are in treble clef, while the Violin and Viola parts are in bass clef.

Fl. 30 34 38 $\text{♩} = 95$

Cl. 30 34 38 $mf < f > mf$

Vib. 30 34 38 $f > mf$

Vcl. 30 34 38 $mf < f > mf$

Detailed description of the musical score: The score consists of four staves. The Flute staff (top) has a treble clef and a key signature of one sharp (F#). It contains measures 30, 34, and 38. The Clarinet staff (second) has a treble clef and a key signature of one sharp. It also contains measures 30, 34, and 38. The Vibraphone staff (third) has a treble clef and a key signature of one sharp. It contains measures 30, 34, and 38. The Violoncello staff (bottom) has a bass clef and a key signature of one sharp. It contains measures 30, 34, and 38. The tempo is marked as $\text{♩} = 95$. Dynamics include mf (mezzo-forte) and f (forte). Articulation includes accents (^) and slurs. Phrasing marks (wavy lines) are present in measures 30, 34, and 38 of all staves.

Fl. 42 *mf* *f* *mf* 46 *mf* *f* *mf*

Cl. 42 *mf* *f* *mf* 46 *mf* *f* *mf*

Vib. 42 *mf* *f* 46 *mf* *f*

Vcl. 42 *mf* *f* *mf* 46 *mf* *f* *pp* *flotando*

Fl. 50 54 58 $\text{♩} = 140$

Cl. 50 54 58 *p*

Vib. 50 54 58 *pp*

Vcl. 50 54 58 *p* *mp* *p* *pizz.* *mf*

The musical score is written for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The tempo is marked as $\text{♩} = 140$. The Flute and Clarinet parts have measures 50, 54, and 58. The Vibraphone part has measures 50, 54, and 58. The Violoncello part has measures 50, 54, and 58. The Violoncello part includes dynamics: *p*, *mp*, *p*, *pizz.*, and *mf*.

Fl. 62 66 *mf*

Cl. *mp* *fp*

Vib. 62 66 *mp*

Vcl. 62 66 *mp* *mf* *mp*

Fl. 70 74 78

Cl. 70 74 78

Vib. 70 74 78

Vcl. 70 74 78

mf *sfz* *mf* *f* *mf* *sfz*

mf *mp* *mf* *mp* *mf* *mp*

82 86

Fl. *mf* *mp* *mf* *mp*

Cl. *mf* *mp* *mf* *mp*

82 86

Vib. *mp* *mf* *f* *mp*

82 86

Vcl. *arco* *mf* *mp*

The musical score is written for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The score is divided into two systems. The first system covers measures 82 to 86, and the second system covers measures 86 to 90. The Flute and Clarinet parts are in treble clef, and the Violoncello part is in bass clef. The Vibraphone part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, mp, f). The Flute and Clarinet parts have a melodic line with slurs and accents. The Vibraphone part has a rhythmic pattern with slurs and accents. The Violoncello part has a melodic line with slurs and accents.

Fl. 94 ord.

♩. = 100

90 94 98

Fl.

Cl.

Vib.

Vcl.

mp

mf

mp

f

mp

mp

mf

mf

Fl. 102 106

Cl. 102 106

Vib. 102 106

Vcl. 102 106

f *sfz* *ff* *mp* *p*

f *sfz* *ff* *mp* *p*

f *mf* *ff* *mp* *p*

f *mf* *ff* *mp* *p*

110 114 118

Fl. *mf* *mp < mf* *mf* *mp < mf*

Cl. *sfz* *mf* *sfz*

110 114 118

Vib. *sfz* *mf*

110 114 118

Vcl. *sfz*

This musical score is for measures 122-126 of 'The Swan' from The Nutcracker. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violoncello/Vibraphone (Vcl./Vib.).

- Flute (Fl.):** Measures 122-126. Starts with a *rit.* (ritardando) and *a tempo* marking. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).
- Clarinet (Cl.):** Measures 122-126. Starts with a *rit.* and *a tempo* marking. Dynamics include *mf* and *p* (piano).
- Violoncello/Vibraphone (Vcl./Vib.):** Measures 122-126. Starts with a *rit.* and *a tempo* marking. Dynamics include *p*, *mf*, and *mp*. Pedal points (ped.) are indicated at measures 122, 124, and 126.

The score includes various musical notations such as slurs, ties, and dynamic markings to guide the performance.

Musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The score spans measures 130 to 138.

Flute (Fl.): Measures 130-138. Dynamics include *mf* and *mp*.

Clarinet (Cl.): Measures 130-138. Dynamics include *mf* and *mp*.

Vibraphone (Vib.): Measures 130-138. Dynamics include *mf* and *mp*. A *ped.* (pedal) marking is present in measure 130.

Violoncello (Vcl.): Measures 130-138. Dynamics include *sfz*, *mp*, *mf*, and *f*.

Fl. 142 146

Cl. 142 146

Vib. 142 146

Vcl. 142 146

Musical score for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The score is divided into four systems, each containing two staves. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 150-154):

- Fl.:** Measures 150-154. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.
- Cl.:** Measures 150-154. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.

System 2 (Measures 154-158):

- Fl.:** Measures 154-158. Dynamics: *mf*, *mf*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.
- Cl.:** Measures 154-158. Dynamics: *mf*, *mf*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.

System 3 (Measures 150-154):

- Vib.:** Measures 150-154. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.
- Vcl.:** Measures 150-154. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.

System 4 (Measures 154-158):

- Vib.:** Measures 154-158. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.
- Vcl.:** Measures 154-158. Dynamics: *mf*, *mp*, *mf*, *mf*, *mf*. Includes a crescendo hairpin.

Additional markings include accents (^) and slurs over various notes throughout the score.

[illegible]

Musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The score covers measures 170 through 178. The tempo is marked $\text{♩} = 85$. The key signature has two flats (B-flat and E-flat).

Flute (Fl.): Measures 170-174 are marked *rit.*. Measure 175 has a *sub.* (suboctave) marking. Measures 176-178 feature a melodic line with dynamics *mp*, *mf*, and *p*.

Clarinet (Cl.): Measures 170-174 are marked *rit.*. Measures 176-178 feature a melodic line with dynamics *sub. mp*, *mf*, and *p*.

Vibraphone (Vib.): Measures 170-174 are marked *rit.*. Measures 175-178 feature a melodic line with dynamics *mp*, *mf*, *p*, and *sub.*.

Violoncello (Vcl.): Measures 170-174 are marked *rit.*. Measures 175-178 feature a melodic line with dynamics *mp*, *mf*, *p*, *sub.*, *mp*, *mf*, and *p*. A *mute* marking is present in measure 177.

Fl. 182 186

Cl. 182 186

Vib. 182 186

Vcl. 182 186

Dynamic markings: mp , mf , p , $>$, $mp > p$, $p < mp$, $mp < mf$.

Fl. 190 194

Cl. 190 194

Vib. 190 194

Vcl. 190 194

Fl. 11. $\text{♩} = 140$ 198 202 206

Cl. 11. 198 202 206

Vib. 11. 198 202 206

Vcl. 11. 198 202 206

Fl. 210 214

Cl. 210 214

Vib. 210 214

Vcl. 210 214

mf *mp* *mf* *p* *mp*

mf *mp* *p* *mp* *ped.*

mp *p* *mp* *ped.*

mp *pp* *mp*

Musical score for measures 218-222 of "The Swan" from Swan Lake. The score is arranged for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The score is divided into two systems. The first system covers measures 218 and 219, and the second system covers measures 220 and 221. Measure 222 is a continuation of the material in measure 221.

The Flute (Fl.) part begins in measure 218 with a melodic line marked *f* (forte). It continues through measure 221, marked *mf* (mezzo-forte), and ends in measure 222 with a melodic line marked *f*.

The Clarinet (Cl.) part begins in measure 218 with a melodic line marked *mf*. It continues through measure 221, marked *mf*, and ends in measure 222 with a melodic line marked *f*.

The Vibraphone (Vib.) part begins in measure 218 with a melodic line marked *mf*. It continues through measure 221, marked *mf*, and ends in measure 222 with a melodic line marked *f*.

The Violoncello (Vcl.) part begins in measure 218 with a melodic line marked *mp* (mezzo-piano). It continues through measure 221, marked *mf*, and ends in measure 222 with a melodic line marked *f*.

Fl. 226 230

Cl. 226 230

Vib. 226 230

Vcl. 226 230

f *mf* *mp* *mf* *mf* *mf*

[illegible]

This musical score is for measures 242-246 of 'The Swan' from 'The Nutcracker'. It features five staves: Flute (Fl.), Clarinet (Cl.), Violoncello (Vib.), and Violoncello (Vcl.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mf*, *mp*, *ped.*). Measure numbers 242, 244, and 246 are indicated at the beginning of their respective measures. The Flute and Clarinet parts have melodic lines with slurs and accents. The Violoncello parts provide harmonic support with sustained notes and slurs. The Violoncello part has a more complex melodic line with slurs and accents.

Fl. 250 254 *f*

Cl. *mf sfz*

Vib. 250 254 *mp sfz*

Vcl. 250 254 *mf mp*

Fl. 258 262 *fl.* *mf* *f* *mf*

Cl. 258 262 *mf* *f* *mf*

Vib. 258 262 *mf* *f* *mf*

Vcl. 258 262 *pizz.* *arco* *mf*

Fl. 266 270
 Cl. 266 270
 Vib. 266 270
 Vcl. 266 270

Fl. $mf < f > mf$
 Cl. mf
 Vib. mf
 Vcl. f *pizz.*

Fl. **Cl.** **Vib.** **Vcl.**

Flute: $\text{♩} = 100$, 274, 278, *f*, *mp*, *f*
 Clarinet: 274, 278, *mf*, *f*
 Vibraphone: 274, 278, *mp*, *f*
 Violoncello: 274, 278, *mp*, *f*

Fl.

Cl.

Vib.

Vcl.

Fl. *poco a poco accel.* 290 294 *f*

Cl. *poco a poco accel.* 290 294 *f*

Vib. *poco a poco accel.* 290 294 *f*

Vcl. *poco a poco accel.* 290 294 *mf*

Fl. 298 $\text{♩} = 90$ 302

Cl. 298 302

Vib. 298 302

Vcl. 298 302

This musical score page contains four staves for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The music is written in 4/4 time with a key signature of one flat (B-flat). The score covers measures 306 through 310.

- Fl. and Cl. (Measures 306-310):** Both parts play a melodic line starting in measure 306 with a forte (*f*) dynamic. The line features eighth and sixteenth notes, some beamed together. In measure 310, the dynamics shift to mezzo-forte (*mf*) for both instruments.
- Vib. (Measures 306-310):** The vibraphone part is mostly silent in measures 306 and 307. It enters in measure 308 with a forte (*f*) dynamic, playing a melodic line that mirrors the woodwinds. It continues in measures 309 and 310 with a mezzo-forte (*mf*) dynamic.
- Vcl. (Measures 306-310):** The cello part is mostly silent in measures 306 and 307. It enters in measure 308 with a fortissimo (*sfz*) dynamic, playing a sustained chord. In measure 310, the dynamic changes to mezzo-piano (*mp*).

Musical score for measures 314-318 of "The Swan" from Swan Lake. The score is arranged for four instruments: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), and Violoncello (Vcl.). The tempo is marked $\text{♩} = 85$.

The score is divided into two systems. The first system contains measures 314 and 315, and the second system contains measures 316 and 317. Measure 318 is a full-measure rest for all instruments.

The Flute part (measures 314-317) features a melodic line with various dynamics: *f* (forte) in measures 314 and 315, and *mf* (mezzo-forte) in measures 316 and 317. The Clarinet part (measures 314-317) provides harmonic support with a steady eighth-note pattern, marked *mf* in measures 314 and 315, and *f* in measures 316 and 317. The Vibraphone part (measures 314-317) plays a rhythmic pattern of eighth notes, marked *f* in measures 314 and 315, and *mf* in measures 316 and 317. The Violoncello part (measures 314-317) plays a steady eighth-note pattern, marked *mf* in measures 314 and 315, and *f* in measures 316 and 317.

Fl. Cl. Vib. Vcl.

322 326 *f* *mf* *f*

322 326 *f* *mf*

322 326 *f* *mf*

Fl. 330 *f* 334 *f*

Cl. 330 *f* 334 *f*

Vib. 330 *f* 334 *mf* *f*

Vcl. 330 *f* 334 *f*

ped. ped. ped. ped.

[illegible]

Fl. 346 350 *f* *mf* *f*

Cl. 346 350 *f* *mf* *f*

Vib. 346 350 *f* *mf* *f*

Vcl. 346 350 *f* *mf* *f*

[illegible]

Fl. 362 *mf* 366 *f* *mf*

Cl. 362 *mf* 366 *f* *mf*

Vib. 362 *mf* 366 *f*

Vcl. 362 *mf* 366 *f*

Fl. 370 374

Cl. 370 374

Vib. 370 374

Vcl. 370 374

Fl. 370 374

Cl. 370 374

Vib. 370 374

Vcl. 370 374

Fl. 378 *f* 382 *mf*

Cl. 378 *f* 382 *mf*

Vib. 378 *f* 382 *mf*

Vcl. 378 *f* 382 *mf*

385 390

Fl.

Cl.

Vib.

Vcl.

f *ff* *mf* *p* *mp* *mp* *mf* *f* *ff* *mf* *mf* *mp* *mf* *mp* *f* *ff* *mf* *mp* *mf* *mp*

sul pont. *ped.*

Fl. 394 398 402

Cl. 394 398 402

Vib. 394 398 402

Vcl. 394 398 402

p

mp

pizz.

p

Fl. 406 410 ppp fade

Cl. 406 410 ppp

Vib. 406 410 ppp f fade

Vcl. 406 410 arco ppp fade